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RULES

FOR DRAWING

CARICATURAS:

WITH

AN ESSAY ON

COMIC PAINTING.

by Mr. Grose

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RULES

FOR DRAWING CARICATURAS.

THE art of drawing Caricaturas is generally conſidered as a dangerous acquiſition, tending rather to make the poſſeſſor feared than eſteemed; but it is certainly an unfair mode of reaſoning, to urge the abuſe to which any art is liable, as an argument againſt the art itſelf.

In order to do juſtice to the art in queſtion, it ſhould be conſidered, that it is one of the elements of ſatirical painting, which, like poetry of the ſame denomination, may be moſt efficaciouſly employed in the cauſe of virtue and decorum, by holding up to public notice many offenders againſt both, who are not amenable to any other tribunal; and who, though they contemptuouſly defy all ſerious reproof, tremble at the thoughts of ſeeing their vices or follies attacked by the keen ſhafts of ridicule.

To obtain this art, the ſtudent ſhould begin to draw the human head, from one of thoſe drawing-books where the forms and proportions, conſtituting beauty, according to the European

idea*, are laid down. Theſe he ſhould make himſelf maſter of, and endeavour

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* The features of the human face, and the form and proportions of the body and limbs are in particular countries ſubject to certain peculiarities; an agreement with, or material deviation from which, conſtitutes the local idea of beauty or deformity. I ſay local, becauſe it does not appear that there are any fixed or poſitive ideas of either; if there were, they muſt neceſſarily be the ſame every where, which is by no means the fact; for they differ ſo greatly in different places, that what is eſteemed a perfection in one country, is in another pronounced a deformity.

In China and Morocco, exceſſive corpulency is eſteemed a beauty; and among the vallies of the Alps, the natives return thanks to God for his partiality to them in decorating their necks with the comely goiter or craw, here lately ſhewn as an object of the moſt ſhocking deformity.

Great eyes and ſmall ones, white and black teeth, have each the ſanction of national admiration. Broad and flat noſes are admired in part of Africa; and the Tartars are ſo peculiarly fond of ſmall ones, that it is recorded as a circum-

to remember, and then proceed to draw from caſts in plaiſter of Paris, and, if convenient, from nature. As ſoon as he has acquired a facility in drawing a

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ſtance of the great beauty of a woman in the ſeraglio of Tamerlane, that ſhe was entirely without a noſe; having no mark of that feature, except two ſmall apertures thro' which ſhe drew her breath.

The ſculptors of ancient Greece ſeem to have diligently obſerved the forms and proportions conſtituting the European ideas of beauty; and upon them to have formed their ſtatues. Theſe meaſures are to be met with in many drawing books; a ſlight deviation from them, by the predominancy of any feature, conſtitutes what is called *Character*, and ſerves to diſcriminate the owner thereof, and to fix the idea of identity. This deviation, or peculiarity, aggravated, forms *Caricatura*.

On a ſlight inveſtigation it would ſeem almoſt impoſſible, conſidering the ſmall number of features compoſing the human face, and their general ſimilarity, to furniſh a ſufficient number of characteriſing diſtinctions to diſcri-

head, he may amuſe himſelf in altering the diſtances of the different lines, marking the places of the features, whereby he will produce a variety of odd faces

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minate one man from another; but when it is ſeen what an amazing alteration is produced by enlarging one feature, diminiſhing another, encreaſing or leſſening their diſtance, or by any ways varying their proportion, the power of combination will appear infinite. Caricaturiſts ſhould be careful not to overcharge the peculiarities of their ſubjects, as they would thereby become hideous inſtead of ridiculous, and inſtead of laughter excite horror. It is therefore always beſt to keep within the bounds of probability. Uglineſs, according to our local idea, may be divided into genteel and vulgar. The difference between theſe kinds of uglineſs ſeems to be, that the former is poſitive or redundant, the latter wanting or negative. Convex faces, prominent features, and large aquiline noſes, though differing much from beauty, ſtill give an air of dignity to their owners; whereas concave faces, flat, ſnub, or broken noſes, always ſtamp a meanneſs and vulgarity. The one

that will both pleaſe and ſurprize him; and will beſides enable him, when he ſees a remarkable face in nature, to find wherein its peculiarity conſiſts.

In profiles, conceive a line touching the extremities of the forehead, noſe, and chin, and incloſing the whole face as in fig. 1, 2, 3, 4, &c. plate I. Obſerve whether this line is angular, con-

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ſeems to have paſſed through the limits of beauty, the other never to have arrived at them: the ſtraight or right-lined face, which was nearly the Grecian character of beauty, being a medium between the negative of vulgar, and the redundancy of genteel uglineſs. Perhaps this idea may ariſe from our early impreſſions received from the portraits of the famous men of antiquity, moſt of whom, except Socrates, are depicted with prominent features or aquiline noſes. The portraits of the twelve Cæſars have cauſed the aquiline noſe to be ſtyled Roman,

cave, convex, right lined, or mixed, compounded of any two of them. This line being the general contour, is to be conſidered as conſtituting the genus, and the accidental variety in the features as forming the ſpecies of the human head.

The different genera of contours may be divided into the angular, as fig. 1. The right lined, fig. 2.; the convex, fig. 3.; the concave, fig. 4.; the recto-convexo, fig. 5.; the convexo-recto, as fig. 6.; the convexo-concavo, fig. 7.; and the concavo-convexo, fig. 8. It is to be noted, that to prevent confuſion in all mixed contours, the figure firſt named ſhould be placed uppermoſt.

Thus, in the convex-concavo, fig. 7. the upper part of the head is convex, and the lower concave.

The noſe may be divided into the angular; the aquiline or Roman; the parrot's beak; the ſtraight or Grecian; the bulbous or bottled; the turned up or ſnub; and the mixed or broken. Theſe are expreſſed in plate II. under the numbers 1, 2, 3, 4, 5, 6, 7, 8. Of theſe ſpecies there are great and ſmall, and alſo ſeveral varieties of the mixed or broken.

Mouths may be arranged under four different genera or kinds. Of each of theſe there are ſeveral ſpecies. The under-hung, fig. 9.; the pouting or blub-

ber, fig. 10.; the ſhark's mouth, fig. 11.; and the bone box, fig. 12.

Of chins, the moſt remarkable are the nut-cracker, fig. 13.; the convex advancing, fig. 14.; the convex retiring, fig. 15.; the concave advancing, fig. 16.; the double, fig. 17.; and the cucumber, fig. 18.

Eyes admit of many diſtinctions. The firſt are thoſe of poſition with reſpect to right lines drawn through their pupils and corners; ſome lines ſo drawn and prolonged, till they meet, form an angle in the forehead, and in others concur in the middle of the noſe. According to Le Brun, moſt animals of the brute creation have their

eyes placed in the manner laſt deſcribed.

Fig. 1. plate III. ſhews a face with the eyes placed in the ordinary manner; ſo that a right line, drawn through the two pupils, and corners of the eyes, will interſect the line of thenoſe, at right angles.

Fig. 2. ſhews the poſition whereby a right line paſſing through the corners and pupils of the eyes, forms an angle in the forehead. Fig. 3, lines being drawn, as before mentioned, the point of the angle is formed near the middle of the noſe.

Another diſtinction in eyes, is that of their diſtance from each other, the common proportion being the length of an eye.

Eyes themſelves differ exceedingly in ſhape as well as magnitude; and alſo in the form of their lids; ſome being globular and projecting, vulgarly called *goggles*; others ſmall and hollow, ſeeming only like narrow ſlits. The Chineſe and Tartars are commonly repreſented with this kind of eyes.

Eye-brows differ in ſize, diſtance, directions, and ſhape; ſome being arched and raiſed high on the forehead, others low and overhanging the eye, like a pent-houſe.

The mouth and eye-brows are the features that chiefly expreſs the paſſions; thus, an open mouth, with elevated eye-brows, marks aſtoniſhment and terror. The protruded under-lip, and contracted

eye-brows, expreſs anger; the corners of the mouth drawn up, laughter; and drawn down, grief and weeping.

Peculiarities of the eyes are beſt ſhewn in a front face; thoſe of the noſe, forehead, or chin, in profile; for by theſe diſtinctions the different features of a face may be ſo deſcribed as to convey a pretty accurate idea of it; wherefore, when a caricaturiſt wiſhes to delineate any face he may ſee in a place where it would be improper or impoſſible to draw it, he may commit it to his memory, by parſing it in his mind (as the ſchool-boys term it) by naming the contour and different ſpecies of features of which it is conſtructed, as ſchool-boys

point out the different parts of ſpeech in a Latin ſentence.

For example, the head, fig. 5, plate III.; the contour is convexo-concavo; noſe ſnubbed, mouth blubbered, chin double, eyes goggle, eye-brows pent-houſed. Fig. 4. plate III. the contour is compoſed angular and right-lined; noſe right-lined; eyes Chineſe; eye-brows arched, chin retiring, &c.

Many human faces have ſtriking reſemblances to particular animals; conſider what are the characteriſtic marks of each animal, and procure or make accurate drawings of their heads and features; and from them ſketch out the human face, retaining, as much as poſſible, the leading character of the

particular animal reſembling your ſubject. Many examples of this kind are exhibited in Baptiſta Porta's Treatiſe on Phyſiognomy. Hogarth has alſo given ſome inſtances of theſe reſemblances: One in the gate of Calais, where two old fiſh-women are pointing out their likeneſs to a flat fiſh; another in the portrait of the Ruſſian Hercules, where, under the figure of a bear, he has preſerved the lineaments of his poetical antagoniſt.

In addition to what has been ſaid in behalf of this art, it may be obſerved, that the ſtudy of it, on the principles here laid down, may be ſingularly uſeful to portrait painters, by accuſtoming them to diſcover what conſtitutes the

peculiar character of each perſon they are employed to paint.

In like manner the contour of the body, and ſhapes of the limbs, may be conſidered and arranged. Hogarth, in his Analyſis of Beauty, has given an admirable method of ſketching the forms and attitudes of different figures, in what may be ſtyled a ſhort-hand delineation of his country-dance.

To conclude; the author of this little piece begs it may be underſtood, that the ſketches given in the different plates are not to be conſidered in any other light than as mathematical diagrams, illuſtrating the principles here laid down;

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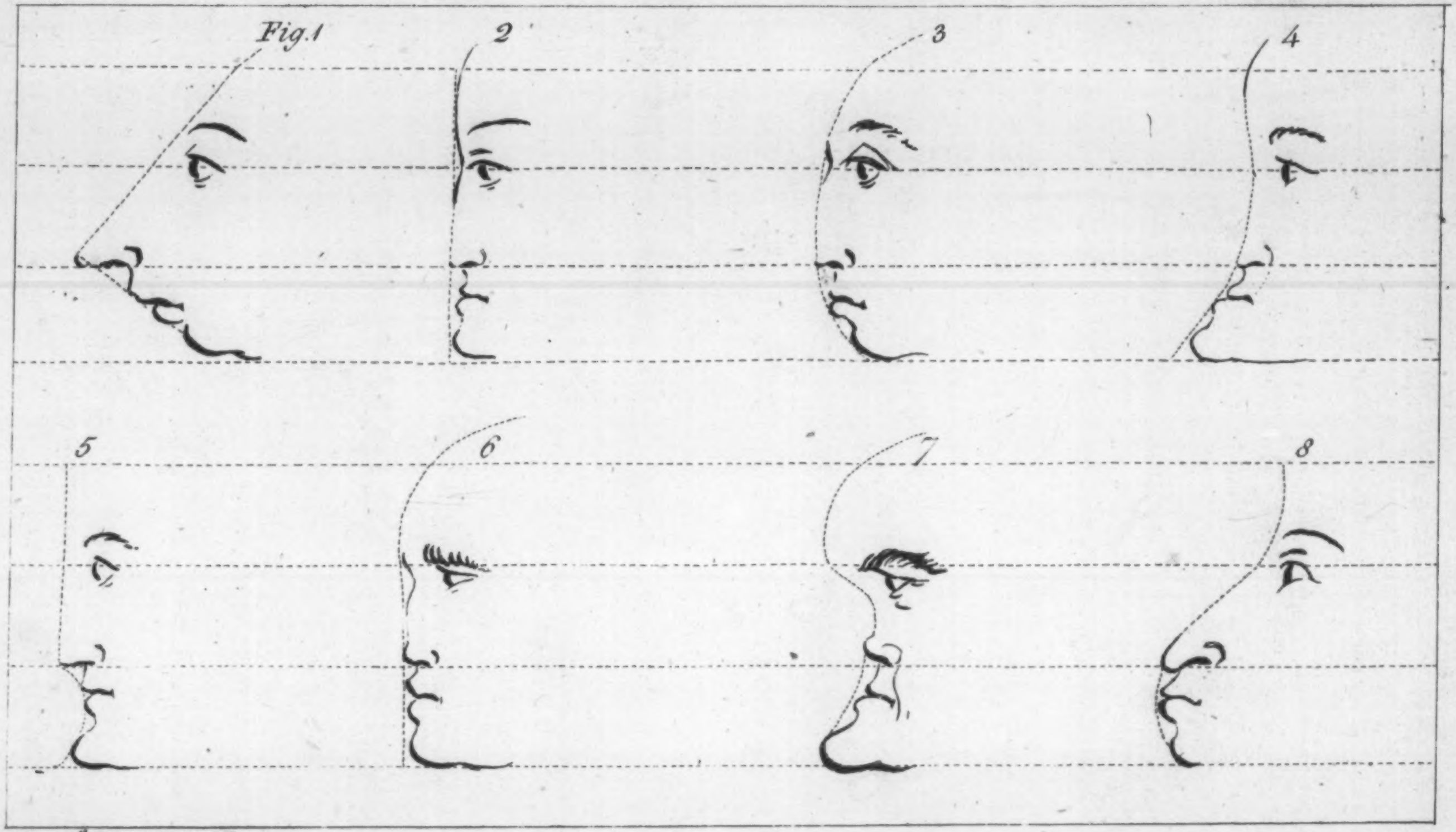

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Rules for drawing Caricaturas Pl.I

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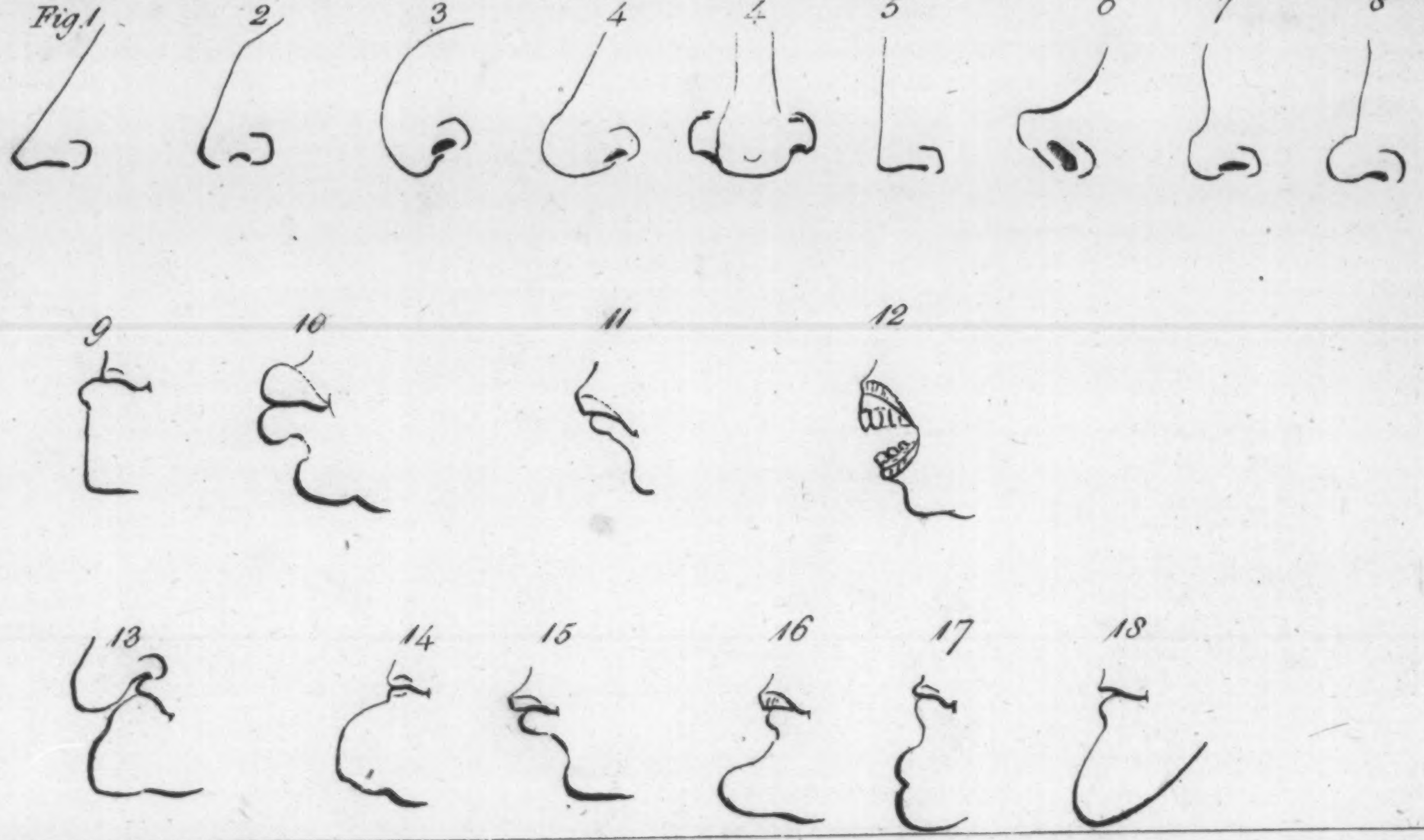

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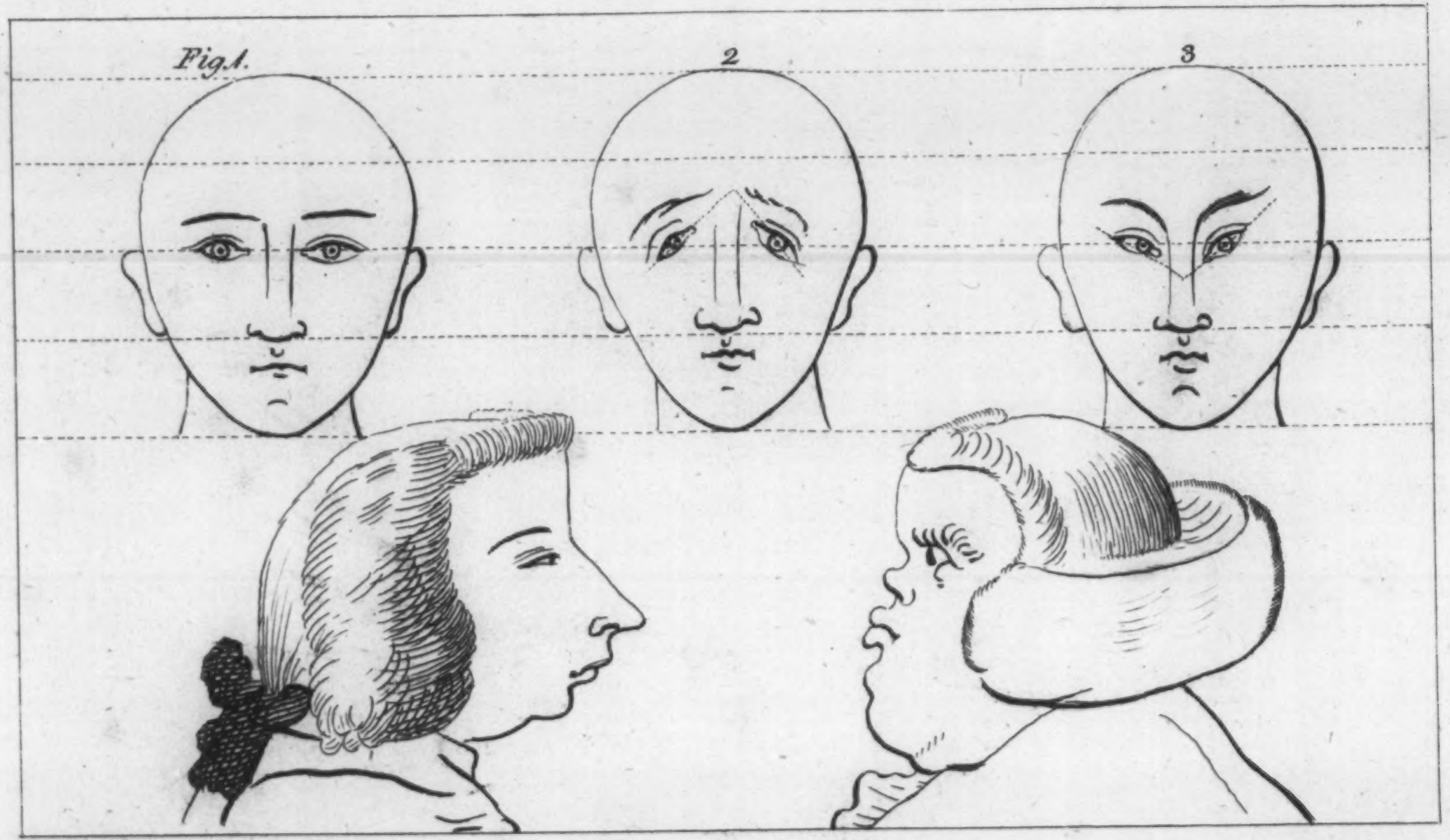

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PLATE IV.

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AN ESSAY

ON

COMIC PAINTING.

VARIOUS have been the opinions reſpecting the cauſe of laughter; I mean that ſpecies ariſing from the contemplation of ſome ludicrous idea or object preſented to the mental or corporeal eye. Mr. Hobbs attributed it to a ſup-

poſed conſciouſneſs of ſuperiority in the laugher to the object laughed at. Hutchiſon ſeems to think that it is occaſioned by a contraſt or oppoſition of dignity and meanneſs; and Mr. Beatie ſays, "that quality in things, which makes them provoke that pleaſing emotion of ſentiment, whereof laughter is the external ſign, is an uncommon mixture of relation and contrariety, exhibited or ſuppoſed to be united in the ſame aſſemblage. And again, (adds he) if it be aſked whether ſuch a mixture will always provoke laughter, my anſwer is, it will always, or for the moſt part, excite the riſible emotion; unleſs when the perception of it is attended

with ſome emotion of greater authority."

This ſyſtem clearly points out a very ſimple though general rule, applicable to all compoſitions of the ludicrous kind in painting—a rule comprized in theſe few words: Let the employments and properties or qualities of all the objects be incompatible; that is, let every perſon and thing repreſented, be employed in that office or buſineſs, for which by age, ſize, profeſſion, conſtruction, or ſome other accident, they are totally unfit. And if the perſons ridiculed are alſo guilty of any trifling breach of morality or propriety, the effect will be the more complete, and will ſtand the teſt of criticiſm. I ſay trifling, for

great crimes excite indignation, and tend to make us groan rather than laugh. Thus a cowardly ſoldier, a deaf muſician, a bandy-legged dancing-maſter, a corpulent or gouty running-footman, an antiquated fop or coquet, a methodiſt in a brothel, a drunken juſtice making a riot, or a taylor on a managed horſe, are all ludicrous objects; and if the methodiſt has his pocket picked, or is ſtripped, the juſtice is drawn with a broken head, and the taylor appears juſt falling off into the kennel, we conſider it as a kind of poetical juſtice, or due puniſhment, for their acting out of their proper ſpheres: Though in repreſenting theſe kinds of accident, care ſhould be taken

to ſhew, that the ſufferers are not greatly hurt, otherwiſe it ceaſes to become ludicrous; as few perſons will laugh at a broken arm, or a fractured ſcull; this is an overſight of which the managers of our theatres are ſometimes guilty in their pantomimical repreſentations; where, among the tricks put upon the doctor and Pierrot by Harlequin, I have ſeen ſuch a bloody head given to the clown, by a ſuppoſed kick of the ſtatue of a horſe, that many of the ſpectators, particularly thoſe of the fair ſex, have expreſſed great horror at the ſight.

Of all the different artiſts who have attempted this ſtyle of painting, Hogarth and Coypel ſeem to have been the moſt ſucceſsful; the works of the firſt

ſtand unrivalled for invention, expreſſion, and diverſity of characters. The ludicrous performances of Coypel are confined to the hiſtory of Don Quixote. Moſt of the Dutch painters in this walk of painting, have miſtaken indecency, naſtineſs, and brutality, for wit and humour.

On examining divers of Hogarth's deſigns, we find he ſtrongly adopted the principle here laid down. For example, let us conſider the Priſon Scene in the Rake's Progreſs. How incompatible is it for a man who poſſeſſes wings, and the art of flying, to be detained within the walls of a gaol! and equally contradictory is the idea of one ſuffering impriſonment for the non-pay-

ment of his own debts, who has the ſecret of diſcharging thoſe of the nation!

In the four times of the day, what can be more truly conſonant with theſe principles, than the ſcene near Iſlington, where in the ſultry heat of ſummer, a number of fat citizens are crouded together in a ſmall room, by the ſide of a duſty road, ſmoaking their pipes, in order to enjoy the refreſhment of country air? In the gate of Calais, how finely does the fat friar's perſon and enthuſiaſtic admiration of the huge ſirloin, mark that ſenſuality ſo incompatible with his profeſſion; the fundamental principles of which dictate abſtinence and mortification? In that admirable

comic print, the Enraged Muſician, the humour lies ſolely in the incompatible ſituation of the ſon of Apollo, whoſe ear trained to melodious and harmonic ſounds, is thereby rendered extremely unfit to bear the tintamarre, or confuſion of diſcordant noiſes with which the painter has ſo ludicrouſly and ingeniouſly ſurrounded him.

The picture of Grown Gentlemen learning to Dance, painted by Collet, was well conceived; and tho' infinitely ſhort of Hogarth's execution, had a very pleaſing effect, both on the canvas and on the ſtage, where it was introduced into a pantomime. In this piece every perſon was by form, or age, totally unfit for the part he was acting.

In addition to the rule here mentioned, there are other inferior conſiderations not unworthy the notice of an artiſt; contraſt alone will ſometimes produce a ludicrous effect, although nothing ridiculous exiſts ſeparately in either of the ſubjects; for inſtance, ſuppoſe two men both well made, one very tall, and the other extremely ſhort, were to walk down a ſtreet together, I will anſwer for it, they would not eſcape the jokes of the mobility, although alone either of them might have paſſed unnoticed. Another kind of laughable contraſt, is that vulgarly ſtyled *a Woman and her Huſband*, this is a large maſculine woman, and a ſmall effeminate man;

but the ridicule here chiefly ariſes from the incompatible; the man ſeeming more likely to receive protection from the woman, than to be able to afford it to her.

Anachroniſms have likewiſe a very laughable effect. King Solomon in all his glory delineated in a tie or bag-wig, laced cravat, long ruffles, and a full dreſſed ſuit, will always cauſe a ſmile; as would alſo the Siege of Jeruſalem, wherein the Emperor Titus, and his aids-de-camps, ſhould be repreſented in the fore ground, dreſſed in great wigs and jack boots, their horſes decorated with laced furniture, holſters, and piſtols: In the diſtance, a view of the town, amidſt the fire of cannons and

mortars. Our theatrical repreſentations afford plenty of theſe ridiculous abſurdities, where we frequently ſee the chamber of Cleopatra furniſhed with a table clock and a harpſichord, or a pianoforte; or the hall of Marc Antony with a large chimney garniſhed with muſkets, blunderbuſſes, fowling-pieces, &c. and a picture of the taking of Porto-Bello, by the brave Admiral Vernon.

Nothing affords greater ſcope for ludicrous repreſentations than the univerſal rage with which particular faſhions of dreſs are followed by perſons of all ranks, ages, ſizes, and makes, without the leaſt attention to their figures or ſtations. Habiliments alſo, not ridiculous

in themſelves, become ſo by being worn by improper perſons, or at improper places. Thus though the full-bottomed wig adds dignity to a venerable judge, we ſhould laugh at it on the head of a boyiſh counſel; and though a tye-wig lends gravity to the appearance of a counſellor or phyſician, it contributes greatly to the ludicrous equipment of a mountebank, a little chimney-ſweeper dancing round the May-day garland, or one of the candidates for the borough of Garret in the proceſſion to that election: a high head, and a large hoop worn in a ſtage-coach, or a full-dreſſed ſuit and a ſword at a horſe-race, are equally objects of ridicule.

Reſpectable characters, unworthily employed, are objects for the ludicrous pencil. Such would be a lord mayor or an alderman in his gold chain, dancing a hornpipe; or a ſerjeant at law, in his coif, band, and ſpectacles, ſtanding up at a reel or cottillon. Employments accidentally improper, may make a character ridiculous, and that for thoſe very circumſtances which in another ſituation render it reſpectable; thus, a military or naval officer dancing a minuet with a wooden leg, exhibits a truly ludicrous appearance; conſider the ſame perſon walking or ſtanding, and his wooden leg makes him an object of reſpect, as a ſufferer in the cauſe of his country.

Beſides theſe general ſubjects, there are others which, like the ſtage tricks, will always enſure the ſuffrages of the vulgar; among them are national jokes, as an Iriſhman on horſeback, carrying a heavy portmanteau on his head, to eaſe his horſe of its weight; a Welchman with his goat, leek, hay-boots, and long pedigree; a Scotchman with his ſcrubbing-poſt, and a meagre Frenchman in his laced jacket and bag, having long ruffles to his ſleeves, without a ſhirt. Of this kind are profeſſional alluſions; a phyſician and apothecary are lawful game by preſcription, a taylor by trade, and a mayor, alderman, or churchwarden, *ex officio*.

Vehicles, ſigns, utenſils, and other inanimate accompaniments, may be made auxiliaries to ludicrous pictures, with great ſucceſs; for example, a heavy overloaded ſtage-coach, dragged by four miſerable jades, and dignified with the title of the Flying Coach; the ſtocks ſerving as a prop or ſupport to a drunken conſtable; a miſ-ſpelt board or ſign over the gate of an academy.

Injudicious repreſentations of ſublime or ſerious ſubjects, have often unintentionally been productive of pictures highly ludicrous; of this a ſtriking inſtance occurs in a Hiſtory of the Bible, adorned with plates, in one of which the following text of the 7th chapter of St.

Matthew, verſe the third, is illuſtrated: "And why beholdeſt thou the mote that "is in thy brother's eye, but conſidereſt "not the beam that is in thine own "eye?" The ſtate of theſe two men is thus delineated by the artiſt: one of them has in his eye a complete caſtle, with a moate and its appurtenances, and in the eye of the other ſticks a large beam like the girder of a houſe.

Another picture ſtill more ridiculous was, it is ſaid, to be ſeen not long ago in a church near Haerlem, in Holland; the ſubject was Abraham offering up his ſon Iſaac, where that patriarch was drawn preſenting a large horſe piſtol which he has juſt ſnapt at the devoted victim, kneeling on a pile of wood be-

fore him; but the cataſtrophe is prevented by an angel, who flying over his head moiſtens the prime by a copious ſtream produced in the ſame manner as that wherewith Gulliver extinguiſhed the fire in the palace of the Emperor of Lilliput.

We meet with another inſtance of this ſort of unintentionally ridiculous compoſition, in the Military State of the Ottoman Empire, written by the Count de Marſigli, member of the Royal Academies of Paris and Montpelier, and of the Royal Society of London.

That gentleman, deſirous of conveying the idea that he had thoroughly inveſtigated his ſubject, by the common

metaphor of having ſifted it to the bottom, his artiſt has endeavoured in a vignette, literally to expreſs it by delineating that operation; and has repreſented the Count in a full-dreſſed coat, hat, and feather, tye-wig and jack-boots, ſhaking thro' a ſmall ſieve, ſupported by a triangle, little Turkiſh ſoldiers of all denominations, many of whom appear on the ground in a confuſed heap; camels, horſes, and their riders, cannons and cannon balls, all tumbling promiſcuouſly one over the other. On the other ſide of the picture are ſome ſoldiers and periwigged officers looking on, as at an ordinary occurrence.

To conclude the inſtances of theſe accidentally ludicrous pictures, I ſhall

juſt mention one which a gentleman of veracity aſſured me he ſaw at the *Expoſition des Tableaux* at Paris. The ſubject was the death of the late Dauphin, which the painter had treated in the manner following:—on a field bed, decorated with all thoſe fluttering ornaments of which the French are ſo peculiarly fond, lay the Dauphin, pale and emaciated; by it ſtood the Dauphineſs, weeping over him in the affected attitude of an opera dancer. She was attended by her living children; and in the clouds, hovering over them, were the Duke of Burgundy, their deceaſed ſon, and two embryos, the product of as many miſcarriages; the angel duke

was quite naked, except that the order of the Saint Eſprit was thrown croſs his ſhoulders.

THE END.

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